CLO. Die the death[4]:
When *I* have slain thee with my proper hand, 111 follow those that even now fled hence, And on the gates of Lud s town set your heads : Yield,, rustick mountaineer [5]. *[Exeunt, Jighf ing.*

Enter BELARIUS *and* ARVIRAGUS.

No company's abroad. *T** None in the world : You did mistake him, sure.

BEL. I cannot tell: Long is it since I saw him, But time hath nothing blurr'd those lines of favour Which then he wore; the snatches in his voice,

4 Die the death:] See vol. ix. p. 92, n. 1; and vol. v. p. 179, n. 3. STEEVBNS.

5 Yield, rustick mountaineer.] I believe, upon examination, the character of Cloten will not prove a very consistent one. Act I. Sc. IV. the Lords who are conversing with him on the subject of his rencontre with Posthumus, represent the latter as having neither put forth his strength or courage, but still advancing forwards to the prince, who retired before him ; yet at this his last appearance, we see him fighting gallantly, and falling by the hand of Guiderius. The same persons afterwards speak of him as of a mere ass or ideot; and yet, Act III. Sc. I. he returns one of the noblest and most reasonable answers to the Roman envoy : and the rest of his conversation on the same occasion, though *it may lack form a little,* by no means resembles the language of folly. He behaves with proper dignity and civility at parting with Lucius, and yet is ridiculous and brutal in his treatment of Imogen. Belaiius describes him as not having sense enough to know what fear is (which he defines as being sometimes the effect of judgment); and yet he forms very artful schemes for gaining the affection of his mistress,, by means of her attendants ; to get her person into his power afterwards ; and seems to be no less acquainted with the character of his father, and the ascendancy the Queen maintained over his uxorious weakness. We find Cloten, in short, represented at once as brave and dastardly, civil and brutish, sagacious and foolish, without that subtilty of distinction, and those shades of gradation between

sense and folly,
virtue and vice, which constitute the excellence of such mixed
characters as Polonius in-Hamlet, and the Nurse in Romeo and
Juliet. SIEEVENS.